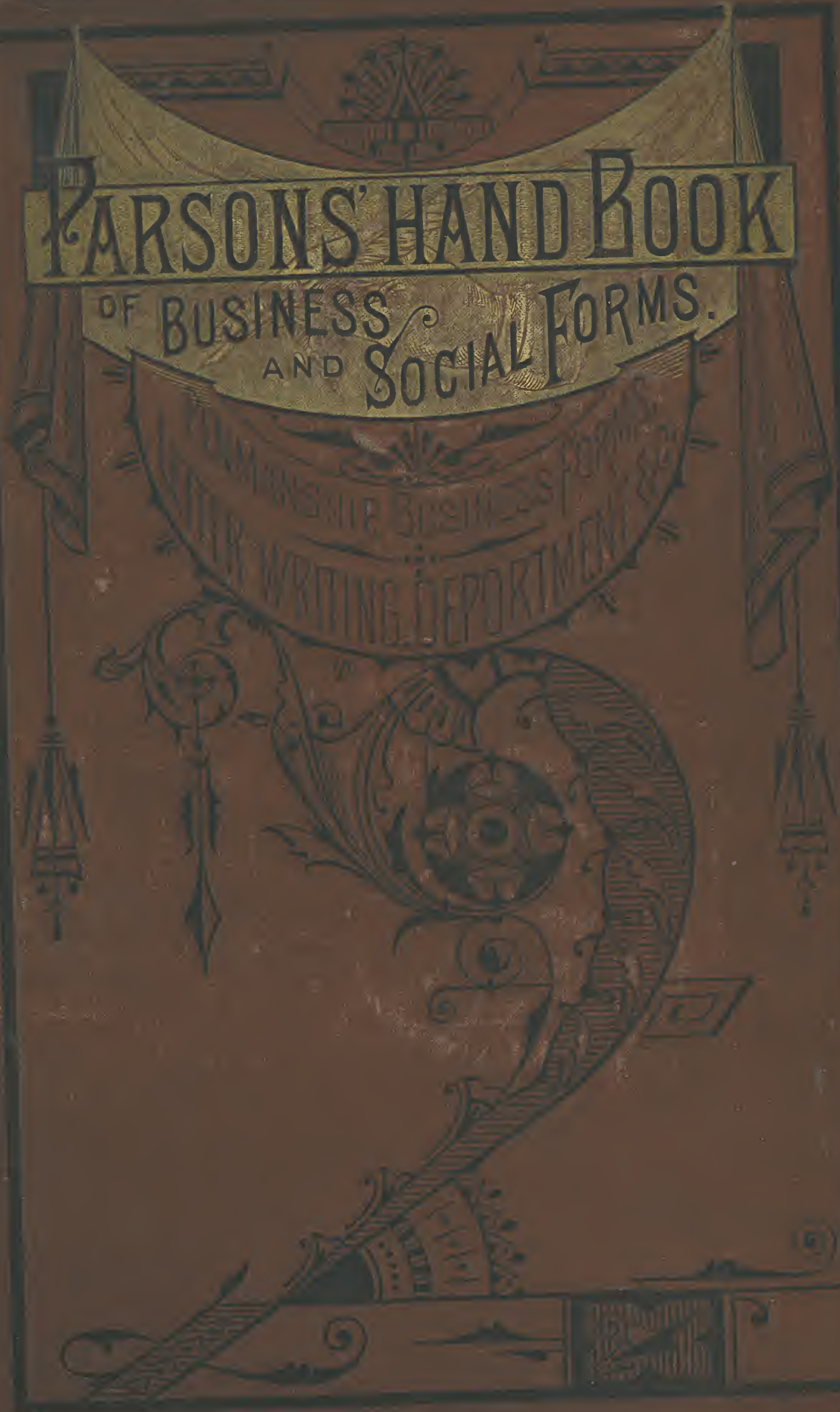


PARSONS' HAND BOOK

OF BUSINESS
AND SOCIAL FORMS.

MANAGER BUSINESS FORMS
AND SOCIAL FORMS
WRITING DEPARTMENT



The Snow Storm.....	<i>Emerson</i>	Peace	
Excelsior	<i>Longfellow</i>	The Blue and the Gray.....	<i>F. M. Finch</i>
Paddy's Excelsior.....		Soldier, Rest! Thy Warfare O'er,	<i>Sir Walter Scott</i>
The Chinese Excelsior.....		A Sketch.....	<i>T. C. Irwin</i>
America to Great Britain..	<i>Washington Allston</i>		

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BY well-directed and perserving effort, even without the aid of a teacher, a good degree of proficiency may be attained in the art of penmanship. The acquirement of a good, clear, legible style of writing may be properly called the corner-stone of a correct business education, and may well claim the attention of every young man or young woman. Good penmen are always in demand, and good positions are often secured by those whose greatest recommendation is their accomplishment in this art. It has often proved a stepping-stone to success.

In the following treatise we have introduced, first, the standard alphabet, as taught by the best writers of the present day. Each letter is fully analyzed, and principles laid down, which, if followed, will be the best guide to a correct formation of letters.

Following this, several alphabets of capitals are introduced, all more or less modifications of the first.

Position at Desk or Table.

Face the desk, with the left hand pressing lightly upon the paper, and the right arm resting near the elbow, and with the hand resting on the nails of the third and fourth fingers. Keep the body free from contact with the desk or table, and sit erect. Do not allow yourself to assume a cramped position, but take one which will be easy and natural. See illustrations.

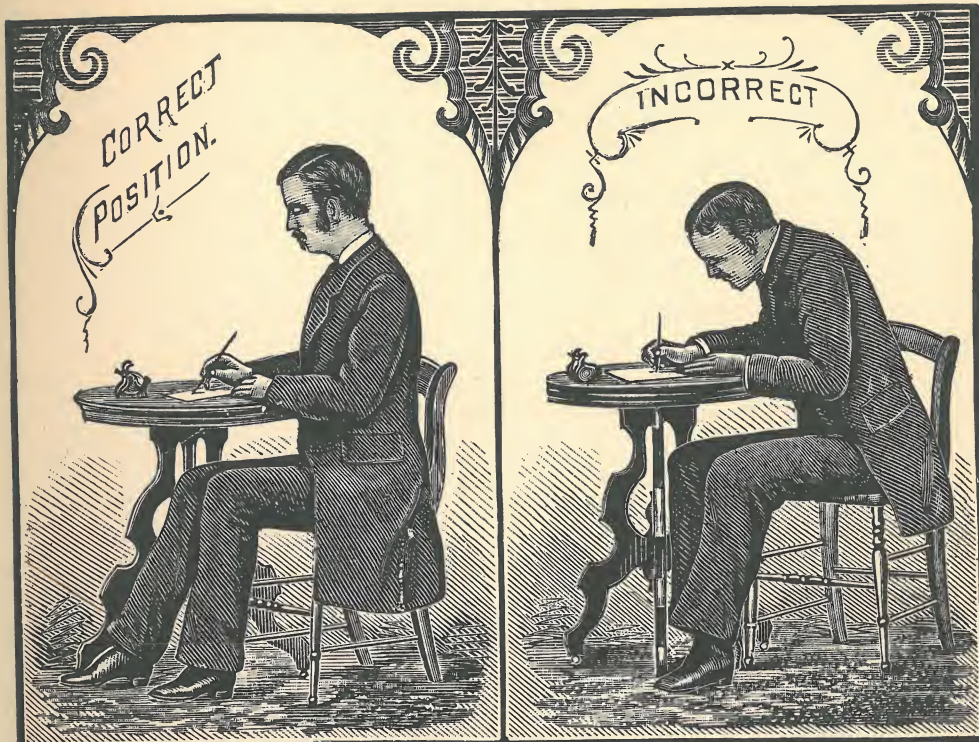
Commence Right.

You never can learn to write by practicing one letter a few times, then another, and another, without becoming proficient in any one. With the small letters, but one style prevails. In the copies given, these letters are grouped according to the principles used in their formation; and for this reason it is best to practice on the letters in the order given. Persevere with one letter until you can make it correctly, before passing to another.

In starting on the capital letters, it is well to practice on the copies given in connection with the analysis, until you become familiar with the principles. Then examine the different systems of capitals given, and select some one style which you intend to follow. Bend all your energies to that one alphabet, and stick to it until you are proficient in it. By following these suggestions, more can be accomplished in three months than in a year by the ordinary desultory practice.

Pen, Ink, and Paper.

Select a pen that is fine-pointed, elastic, and durable. Many of the best penmen prefer steel pens to gold, as they usually make a finer line, and are more easily controlled. They are doubtless the best for fine writing. For such use, Gillott's No. 303, and Spencerian No. 1, are among the best and most reliable brands made. But for persons who only desire to form a clear, legible, business style of penmanship, there is nothing so durable and satisfactory as a good gold pen. The oblique gold pen has attained quite a reputation among writers, and is recommended and used by many of the best business colleges. For business uses,



when little or no shading is admissible, a steel pen somewhat coarser than those above indicated, should be selected. A good pen should be well cared for. If steel, it should be carefully wiped and laid away after using. If gold is used, it should not be wiped after each using, as too much handling prevents the flow of ink. It should be thoroughly cleaned occasionally, and always carefully laid away after each using.

Black ink is the best for beginners, as each stroke can be readily seen as made. It is somewhat difficult to obtain, however, and is apt to become thick by evaporation. If exposed, it should be thinned occasionally with soft water. Business men generally prefer a fluid, among the best of which are Arnold's, David's, Maynard & Noyes', and Sanford's.

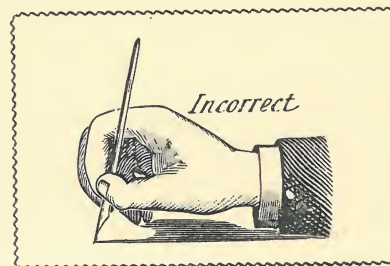
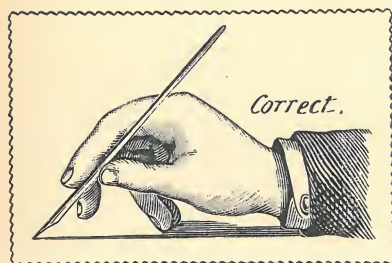
The paper should be of the best quality, not too heavily glazed, with ruling that can be readily seen.

Business Penmanship.

Business men require a plain, legible style of writing, devoid of flourishes, with little or no shading. A good business hand depends more upon uniformity in height, slant, spacing, shading, and regularity of form, than upon any one system of capitals selected, although the simplest are the best.

Uniformity.

Too much stress cannot be placed upon making the letters uniform in height, spacing, slope, and shading. After writing a word, draw a pencil line across the top one space high, and see if the height of each letter is according to rule. Next draw a line through each letter on the slope at which it is written, and see if all the lines so drawn are parallel. Do not forget to have the letters even in width according to rules given. As to shading, the less done the better. The shade on the small letters should be scarcely perceptible, and the capitals not too heavy. Too much shading spoils the appearance of a page.



Holding the Pen.

Your pen will not get away from you, so don't pinch it; for this is destructive of all freedom of movement. It should be held at about the angle represented in the above illustration, so that the points will not catch in the paper while writing. Do not rest the hand on its side, but on the nails of the third and fourth fingers, with the back of the hand as nearly horizontal as possible. Rest the holder against the end of the thumb, with the forefinger on the holder. Allow the holder to cross the second finger at the root of the nail. Let both points of the pen press evenly on the paper.

Movements.

Three movements in writing are recognized by penmen: the *Finger*, the *Whole-Arm*, and the *Muscular*.

The Finger Movement is a movement of the fingers only. If used alone, it always gives a cramped hand, and prevents an even, easy style of writing.

The Whole-Arm Movement is used principally in flourishing and in making whole-arm capitals. In this movement the arm is carried free from the desk, the tips of the third and fourth fingers moving lightly over the paper.

The Muscular or Combined Movement. This is the only correct movement to employ in ordinary writing. Sit at the desk as recommended in *Position*. Let the arm and fingers move together as one. The finger movement may come in to advantage in forming loops and letters running far above and below the line. This finger movement will come spontaneously. Guard against using it too much.

Off-Hand Capitals.

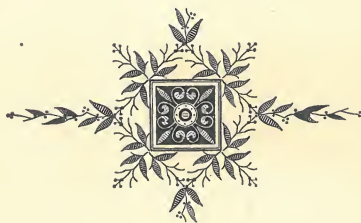
These are made with the whole-arm movement. They should only be used where large letters are required, as in addressing envelopes, in ledger titles, etc. They should never be used in business writing or correspondence.

Rapidity.

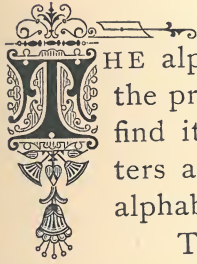
Do not sacrifice legibility to rapidity. Be accurate first, and rapid afterward. Practice, persevering practice, is absolutely essential to the making of a good penman. But be sure to give careful attention to the copies. Examine your work, compare it frequently with the copy, and analyze each letter.

Flourishing.

Don't waste time trying to flourish until you have acquired a good degree of proficiency in writing. Then commence with the simplest, and master each copy as you proceed. It would be well to commence practice on Exercises in Whole-Arm Movement, as an introduction to the exercises in flourishing.

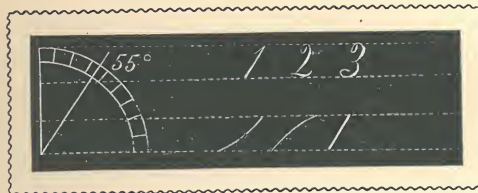


Analysis of Letters.



THE alphabet given below is arranged in the order of the principles commencing the letter. The pupil will find it greatly to his advantage to practice on the letters as they are classified, rather than take them in alphabetical order.

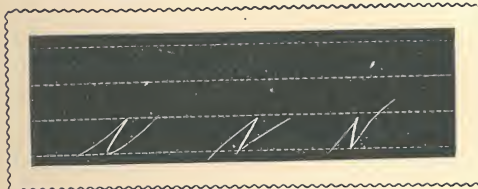
The ruled lines on writing books or paper are three spaces apart, divided into three equal parts. The *m* occupies one space; the *d*, two spaces; the *l*, three spaces.



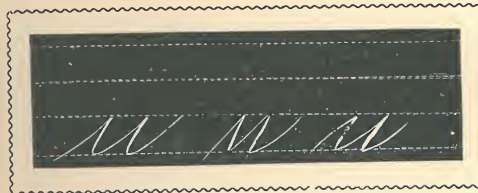
Right.

Wrong.

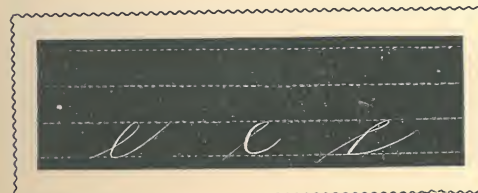
The first principle is the right curve; the second, the left curve; third, the straight mark on the slant of 55°, one space high.



Formed with the first and third principles. One space in height, and two in width. Dotted one space above the letter.



Formed from the first and third principles. One space in height. Width, three spaces.



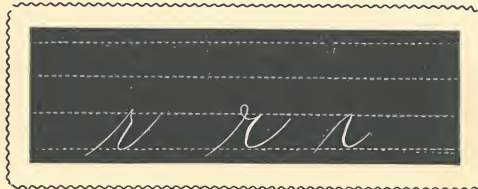
Formed with first and second principles. Loop at one-third the height. Width, two spaces.

Right.

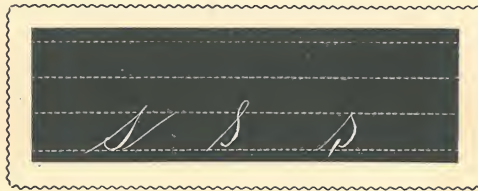
Wrong.



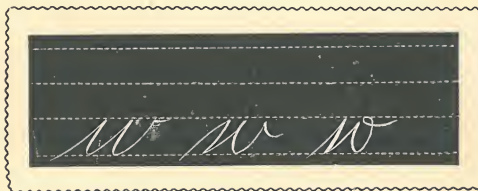
Formed with the first, third, and second principles. Looped at one-third the height. Width, two spaces.



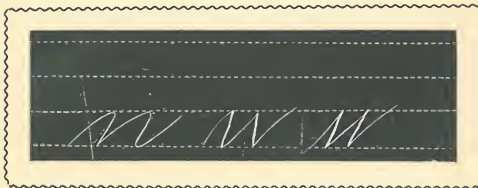
Formed with first and third principles. Width, two spaces. Height, one and one-fourth spaces.



Formed with first principle. Width and height same as *r*. Avoid looping at top. Finish with dot, one-fourth space above ruled line.



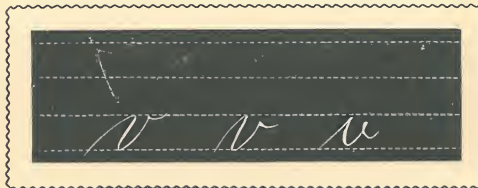
Formed with first and third principles. Width, three spaces. Finish with first principle. Height, one space.



Formed with the second, third, and first principles. Width, three spaces. One space in height.



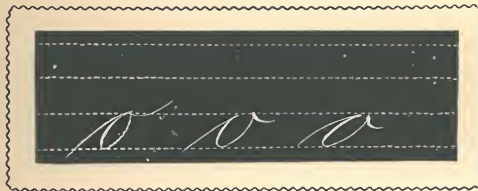
Formed with the second, third, and first principles. Width, four spaces. One space in height.



Formed with the second, third, and first principles. Finished the same as *w*. Width, two spaces. One space in height.

Right.

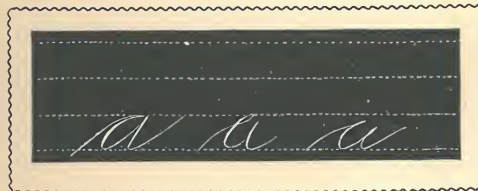
Wrong.



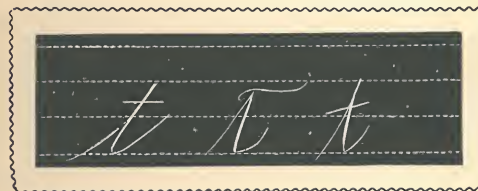
Formed from second and first principles. Width, one space and a half. One space in height.



Formed with the second, third, and first principles. Width, two spaces. One space in height.



Formed with the second, first, and third principles. Width, three spaces. One in height. Slant of oval increased to 30° .



Formed with first and third principles. Width, two spaces. Height, two spaces. Crossed one-half space from top. Light shade.



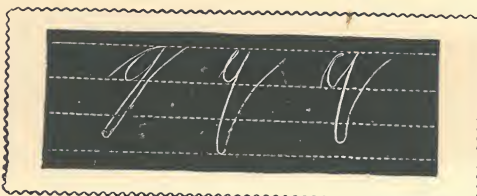
Formed with the second, first, and third principles. Width, three spaces. Two spaces in height. Oval on the same slant as *a*. Light shade.



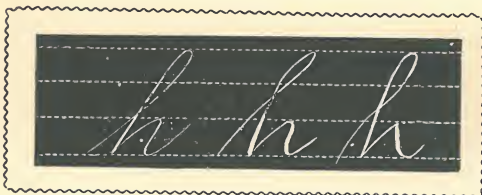
Formed with first, third, and second principles. In length, three and three-fourths spaces: two and one-fourth above the ruled line, and one and one-half below. Width, three spaces.

Right.

Wrong.



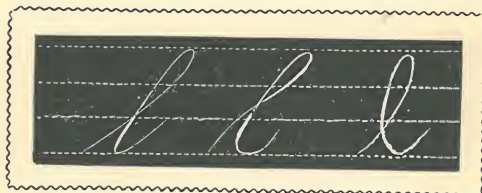
Formed with the second, first, and third principles. One space and a half below the ruled line. Width, three spaces. Oval, same slant as *a*.



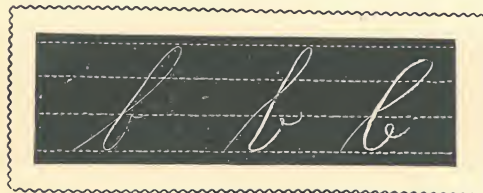
Formed with the first, third, and second principles. Width, three spaces. Looped one space above the ruled line. Height, three spaces.



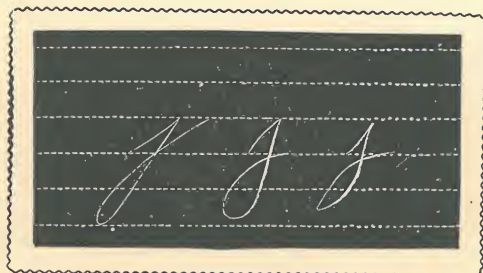
Formed with the first, third, and second principles. Width, three spaces. Looped the same as *h*. Height, same as *h*. Last part, one and one-fourth spaces high.



Formed with first and third principles. Width, two spaces. In height, the same as *k*. Looped one space above ruled line.



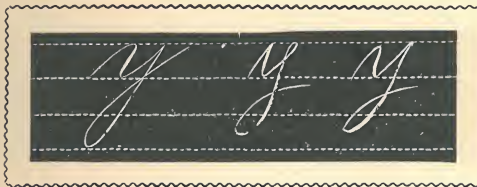
Formed with first and third principles. Width, two spaces. Height, three spaces. Looped same as *l*.



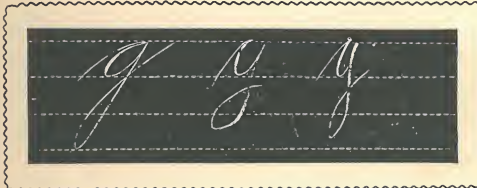
Formed with the first, third, and second principles. Width, two spaces. Extends two spaces below the ruled line. Looped on the ruled line. Dotted the same as *i*.

Right.

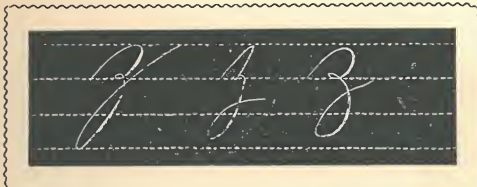
Wrong.



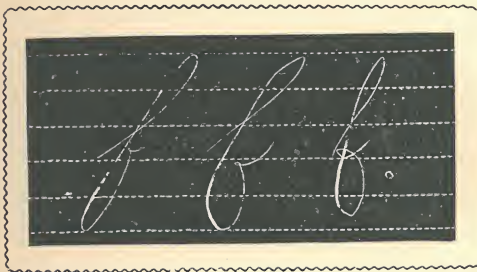
Formed with the second, third, and first principles. Width, three spaces. Extends two spaces below the ruled line. Looped same as *j*.



Formed with the second, first, and third principles. Two spaces below ruled line. Width, three spaces. Looped same as *y*.



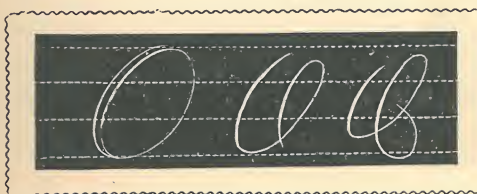
Formed with the second and first principles. Two spaces below ruled line. Looped same as *g*.



Formed with the first and third principles. Five spaces long: three above, and two below the ruled line. Width, two spaces. Upper loop one space above ruled line. Closing loop one-half space above ruled line.



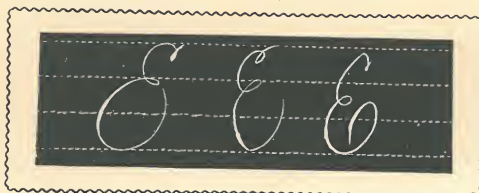
All the capital letters are three spaces in length, except the *Y*, *Z* and *Z*, which are five spaces: three above the ruled line, and two below.



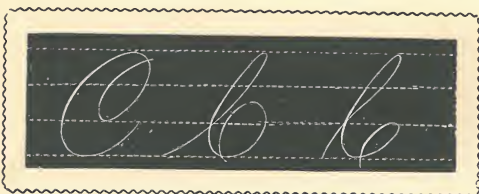
Second and first principles. Width, two and one-half spaces. Shade on the last down curve. Practice freely the oval exercise on Plate I.

Right.

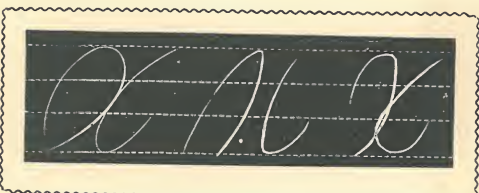
Wrong.



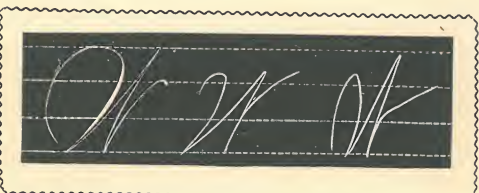
Start with dot, and loop one space from the top. Formed from the second and first principles. Light shade on the lower part. Width, two spaces.



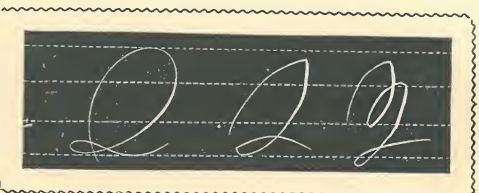
Formed from first and second principles. Oval one space and a half high. Light shade on last down curve. Width, two spaces.



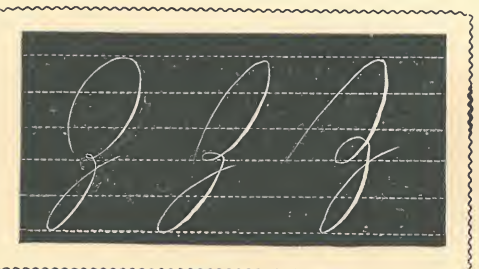
Formed from second and first principles. In width, three spaces.



Formed from first, third, and second principles. In height, last part is two spaces. The first down curve increased in slant and light shade.



Formed from second and first principles. Looped above ruled line. Light shade on first down curve.



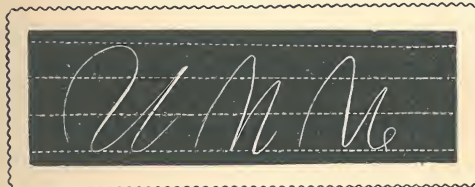
Formed from second and first principles. In length, five spaces: two below the ruled line, and three above. Looped on ruled line. Light shade on first down curve.

Right.

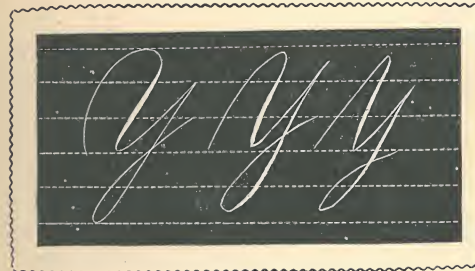
Wrong.



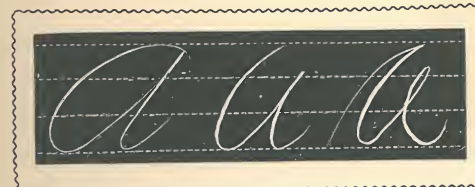
Formed from second and first principles. Last part two spaces high. Light shade on first down curve.



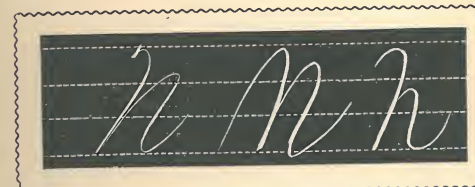
Formed from the second, first, and third principles. Light shade on first down curve. Second part two spaces high, and last up curve one space high.



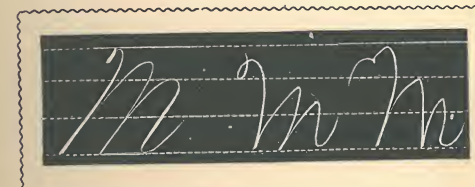
Formed with the second, third, and first principles. Last part is two spaces above, and two below the ruled line; and looped on ruled line. Light shade on first down curve.



Formed with the second, first, and third principles. Oval, same slant as small *a*. Height, three spaces. Light shade on first down curve.



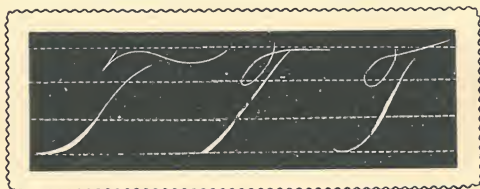
Start with shade, and form from second, third, and first principles. Last part two and one-fourth spaces high. Light shade on first down stroke.



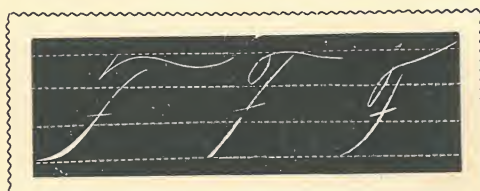
Start with shade, and form with second, third, and first principles. Second part two and a half spaces, and third part two spaces high. The last up curve same as *n*.

Right.

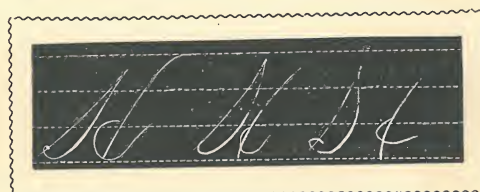
Wrong.



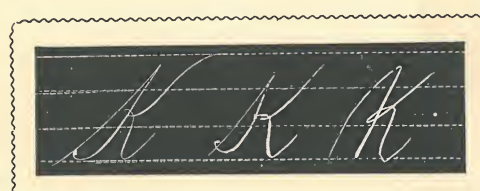
Capital stem two and one-half spaces high. Top is formed from the first and second principles. Light shade on capital stem.



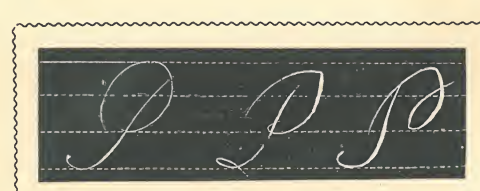
Formed the same as capital *T*, and crossed at one-half the height.



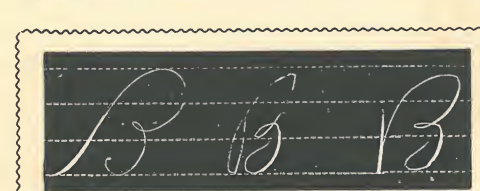
Formed from first, second, and third principles. Light shade on first down curve.



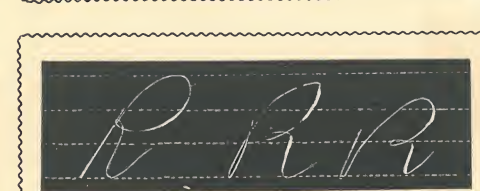
Formed from first and second principles. Looped at half the height of the letter. Light shade on first down curve.



Capital stem two and one-half spaces high. Top formed from the first and second principles. Light shade on the stem.



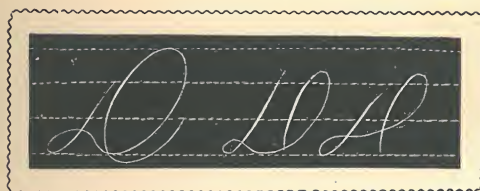
Commence with third principle two spaces above line. Shade on the down stroke. Retrace on same line with up stroke. Loop at half the height. Third, second, and first principles.



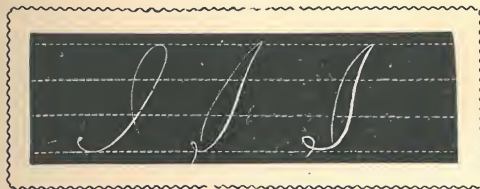
The first part is formed the same as *B*; but finished with second and first principles.

Right.

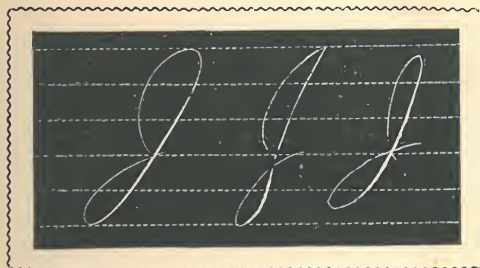
Wrong.



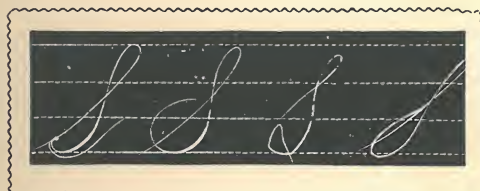
First part two spaces high, connected with a direct oval. First and second principles. Looped one space from ruled line. Light shade on last down curve.



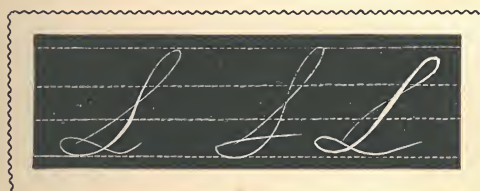
Second principle united with capital stem, starting one space above the ruled line.



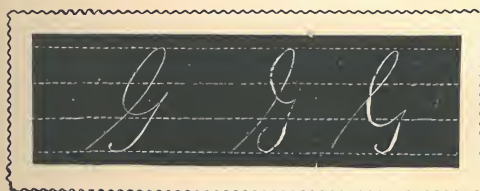
Second, third, and first principles. Three spaces above the line, and two below. Looped on the ruled line. Light shade on down stroke, below the line.



First and second principles. Looped at half the height. Light shade on down curve, after crossing up curve.



Formed the same as S, only finished with second and first principles. Last loop just above the ruled line. Shade same as S.



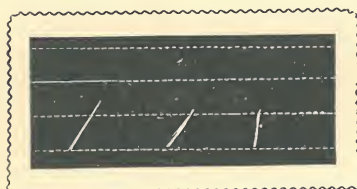
First and second principles. Looped one space from the ruled line, uniting with the second principle, one-half the height of the letter. Light shade on first down curve. Finish same as last part of S.



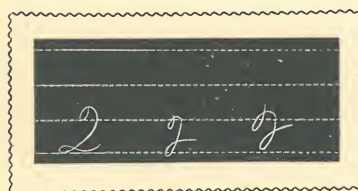
THE figures should be mastered before leaving them. No person is prepared to write up a set of books until he can make good figures. Business men require it in all their work. The figures cannot always be made as large as given here, but will vary according to the width of columns, and number of them used.

Right.

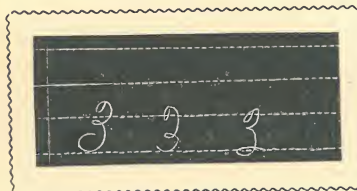
Wrong.



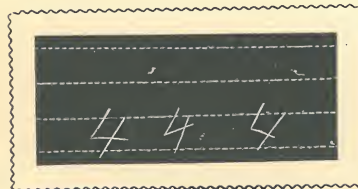
Formed from the third principle. One and a half spaces high. Commence light at the top, and increase shade.



Formed from second and first principles. Commence with loop two-thirds the height of the figure, connect with second and first principles. Loop on ruled line. No shade. Same height as 1.



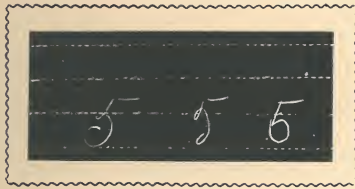
Formed from second and first principles. Start with loop same as in 2. Loop at two-thirds the height. No shade. Height, same as 2.



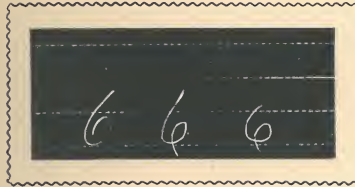
Formed from the third principle. Keep down strokes parallel to each other, and the horizontal line parallel to the ruled line, one-fourth space above. Light shade on first down stroke. No loops or curves. Same height as 3.

Right.

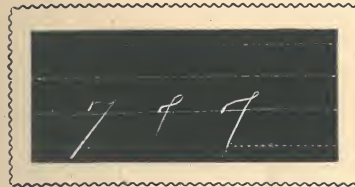
Wrong.



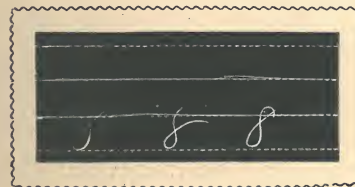
Formed from third, second, and first principles. Looped at half its height. No shade. Same height as 4.



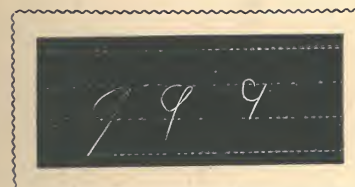
Formed from the third, second, and first principles. Start with light shade. Oval half the height of figure. One-fourth space higher than 5.



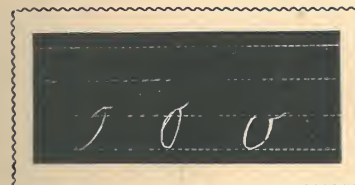
Formed from the second, first, and third principles. Start with dot as in 2. Same height as 5, but three-quarters of a space longer below the line. Very light shade on down stroke.



Formed from the third, first, and second principles. Looped at half the height. No shade. One space and a half high.



Formed from second, first, and third principles. Oval increased in slant same as *a*. Height, same as 8. Finished same as 7.



Formed from second and first principles same as small *o*. Height same as 8.



By
W. B. Parsons



A B C D

E F G H

I J K L

M N O P

Q R S T

U V W X

Written by W. F. Parsons.

Kalamazoo, Mich.

Parsons' Hand-Book of Penmanship.
Book-Keeping, Commercial, Social
and Legal Forms. Sold only by Agents.

A B C D E F G H I J K L M
N O P Q R R S T T U V W X Y Z
A B C D E F G H I J K L M N
O P Q R S T U V W X Y Z &c.

Written by W. F. Parsons — Kalamazoo Mich.

EXERCISES IN WHOLE ARM MOVEMENT.

m m m
m m m

perperere

go on go on

ssssss

u u u u u u

oo oo oo oo oo oo

gg gg gg gg gg gg

o o o o o o

a b c d e f g h i j k l m

n o p q r s t u v w x y

z 0 1 2 3 4 5 6 7 8 9 $\frac{1}{2}$ $\frac{3}{4}$ &c

A B C D E F G H

I J K L M N O

P Q R S T U

V W X Y Z &

Amend Demanding
Omen Cash Expense
Remainder Business
Grumble Hammond
Penmanship Thursday
Foundation Knowing
Nashville Manufacture
Lament September
Washington Question
Uneven Vermont Your
January Improvement

Sit facing the desk or table
and hold the pen light.

Use the best pens, paper
and ink that can be had.

Practice freely with the
fore-arm movement.

It takes regular practice
to make improvement.

Keep the height, slant,
and spacing regular.

Good penmanship is
an accomplishment
worth striving for.

Spencerian Capitals.

A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p q r s t u v w x y z
1 2 3 4 5 6 7 8 9 0.

A B C D E F G H I J K L
M N O P Q R S T U V W X Y Z &

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J. W. Ringler and Co.
Relief Script^{and} Line Engraving
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This Circular is Printed from one of our Plates on an ordinary Relief Printing Press.

(Yours Respectfully, J. A. Ringler & Co.





Written by W.E. Parsons

Kalamazoo, Mich.

A N M

Steadfastly

S Auction

K. Kingston

N Newman

P. P. Raining

M Manning

J. Jeffersonian

T Triumph

O. Colloquy

F Fractional

E. Dixonville

G Grammar

L. U. Victory

S Sojourning

M. Xenophon

L. Lawrence

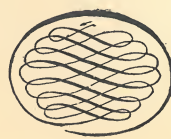
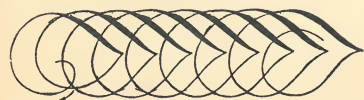
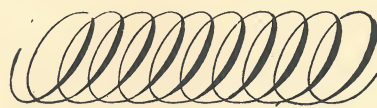
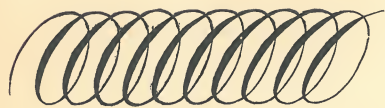
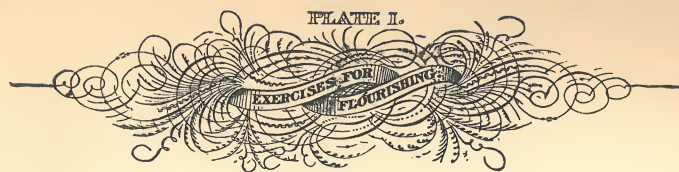
A. M. N. C. D.

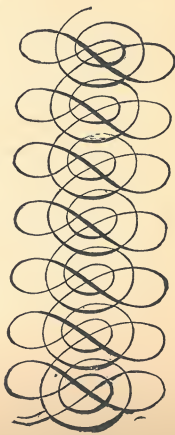
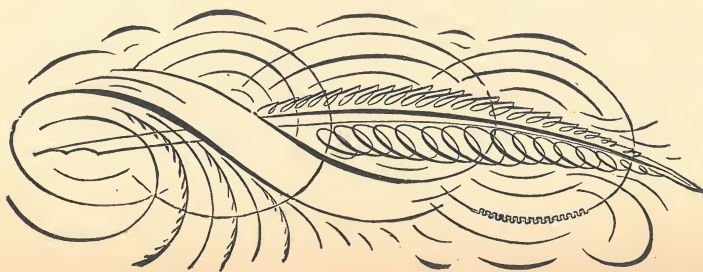
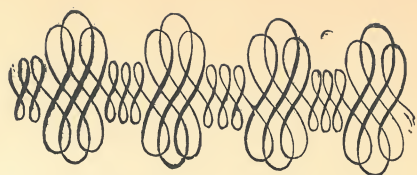
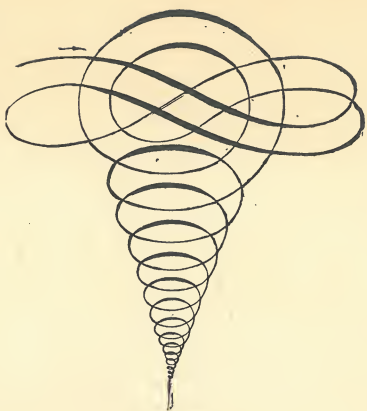
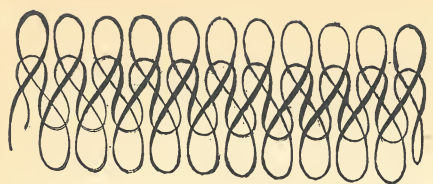
H Hamilton

Y. Janesville.

Italian Capitals

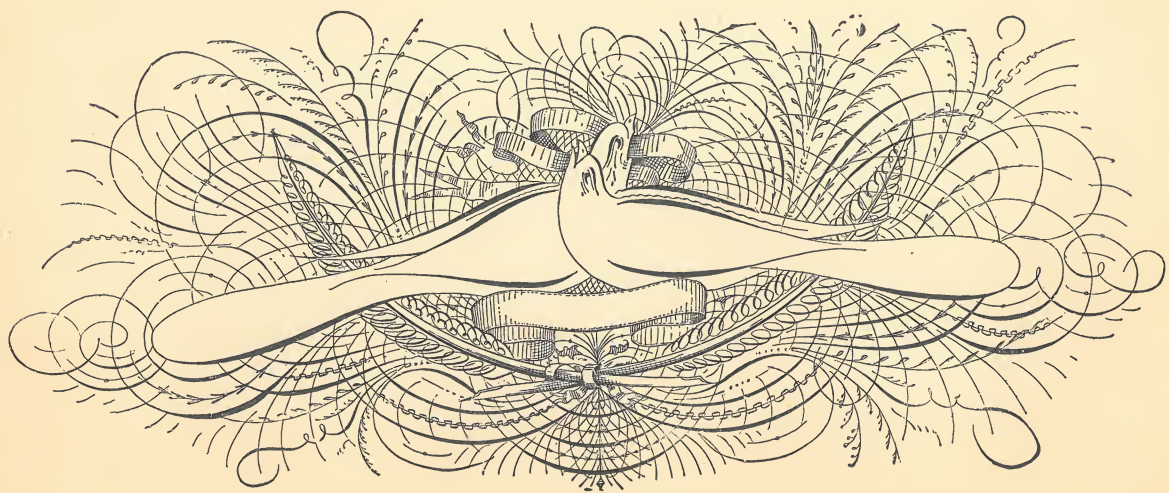
A B C D E F G H I
K L M N O P Q R
S T U V X Y Z

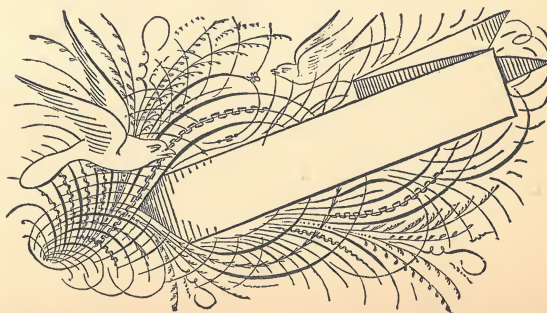












Old English.

A B C D E F G H I K

L M N O P Q R S T U

V W X Y Z &

abcdefghijklmnopqrstuvwxyz

w x 1 2 3 4 5 6 7 8 9 0 y z

German Text.

A B C D E F G H I K
L M N O P Q R S T U
V W X Y Z &
a b c d e f g h i j k l m n o p q r s
t u v w x y z.

RUSTIC ALPHABET





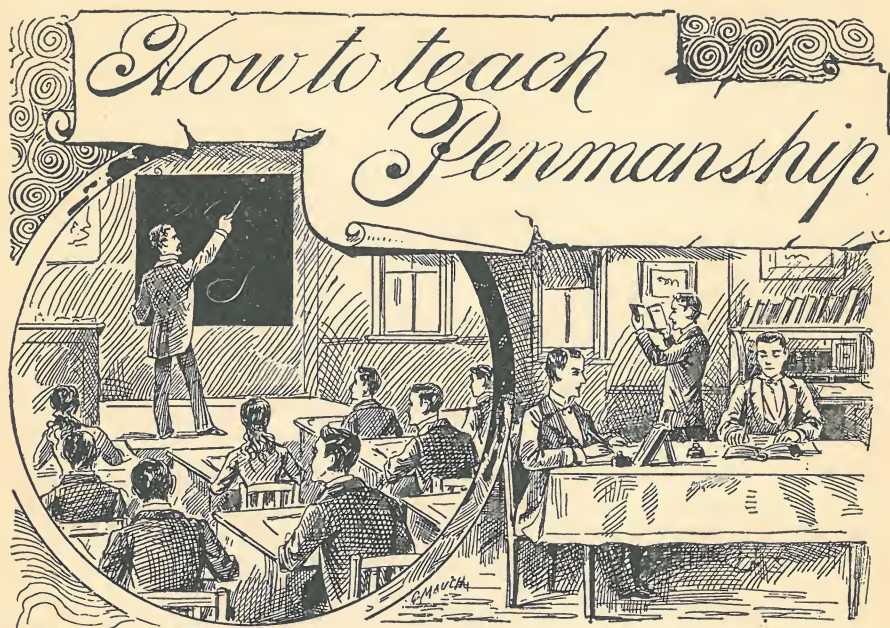
Marking Alphabet.

A B C D E F G H I J K L M N

O P Q R S T U V W X Y Z &

a b c d e f g h i j k l m n o p q r s t

u v w x y z.



FIRST of all, qualify yourself thoroughly, and you will have but little trouble in devising a plan to impart your knowledge to others.

How to Start a Class.

Never undertake to start a class in a place until you are certain there is a sufficient number interested to make your school a success. Advertise thoroughly in the papers, if there are any in the vicinity, and give out specimens of your work. Give a free school, inviting the parents to come and see your method of conducting a class. Give a short exercise on each lesson, that they may see your plan of teaching. If you show that you understand your business, you will have the whole neighborhood at work for you.

Secure a sufficient number of responsible names to pay you for opening a class. If they will not obligate themselves at the start, you cannot place much dependence upon their promises. Charge enough to make it pay you well. If your tuition is low, people will say at once, "If he is qualified to teach a class as it should be taught, he cannot afford to teach for so low a price."

Successful Teaching.

On opening your school, explain, in as few words as possible, the principles and curves from which the letters are formed. Show the faults that are liable to occur. Urge the class to keep an easy position at the desk or table, and demonstrate the importance of holding the pen so free as to avoid cramping the hand.

Discard long speeches. Pupils pay their money to learn to write, and do not care to listen to long lectures. Show every one the importance of practice outside of the classes. Give them a word, sentence, or page to practice upon,

and have them bring in a sample of their work every day. If they do not have copies, have them copy printed forms of notes, drafts, or letters, observing the principles in the formation of each letter. This will give the pupil a free, business hand.

Material.

See that every scholar is provided with good material, using a blank writing-book, or cap paper made into a book. Use separate sheets for exercise practice, which should occupy a portion of each lesson.

The exercise as used on plate 1, copies 1, 2, and 3, should be practiced for the formation of the small letters. For the extended letters use copies similar to those on plate 1, copies 4 and 5, and for the capital letters, use the exercise similar to copy 13, giving the oval and capital stem. Avoid the use of the full capital stem for business writing. The short forms of capitals, as given on black plate 1, are the best, and the pupils will make more rapid improvement on that class of letters.

Have a book in which each one can write his signature, that you may be able to note the improvement from time to time. Give space for the name at commencing and at the close of the lessons. This will stimulate the pupil to do his best, and encourage him to practice outside of the regular lessons.

Order.

After everything is provided, and all are ready to commence work, state to the class that you will expect perfect order. No whispering or moving about the room will be allowed. Without order, it is impossible to conduct a writing class successfully; with it, you will command the respect of your pupils.

Length of Lesson.

Thirty to forty minutes is long enough to write before taking a rest. Have an intermission of ten or fifteen minutes. Write your copy on the black-board, and explain to the class in as few words as possible the principles used in the formation of the letters, the height, spacing, slant, and shading of each part of the letter. But this is not all that is necessary. Each pupil should receive individual instruction, as there are always some who do not understand the general explanation, nor will they ask to have it repeated. Such will require personal help, and with proper attention, generally make good students.

Copies.

In writing your copies, take them in the order of the principles commencing the letter. Give, first, as copies, all letters commencing with the first principle, or right curve, such as *i, u, e, r, s, c,* and *w*; then those commencing with the second principle, or left curve, as *n, m, o, v, x*. For the extended letters, give *t, d, p, l, h, k, f, g, y, q* and *z*.

For the capital letters, give first those that are formed from the oval; second, the inverted oval; and so on through the alphabet, using for copies those that are similar in their formation before taking the next class of letters formed from a different principle. We give the short form of letters in the copies, for the reason that they are better adapted to business writing and can

be made much sooner by the pupil. If any have acquired a good style of writing it would not be advisable for them to change, even if the system differs from the one you are teaching; but have them improve upon the formation of any letters in which they may be deficient. There are many who write well with the left hand, also many who write a good back hand; in either case we do not recommend a change unless the learner desires it.

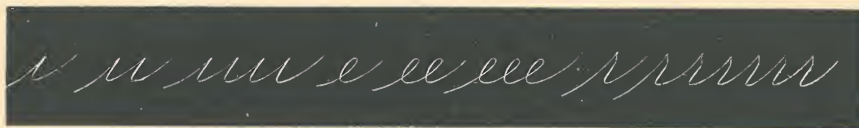
Blackboard Work.

We advise a free use of the blackboard, so that all may get, at the same time, the benefit of the explanations given. Allow opportunity for any to ask questions, and occasionally ask a pupil to write the copy on the board, requesting the class to criticise it. By doing this, all will work with more interest, and be better prepared for the next lesson. Give an analysis of each letter with the correct slant, spacing, and height. Keep up an interest, and do not allow your pupils to become discouraged or tired. If a teacher is slow, and shows no life in his work, his pupils are sure to follow his example.

Lesson 1.

Call the class to order and explain the rules of the school. Have a fair understanding with your scholars on commencing. Give instructions for sitting at the desk and holding the pen. Pass your signature book around, and have each write the following:—

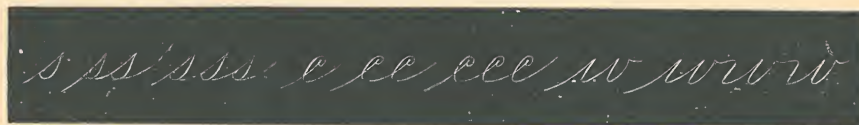
"This is a specimen of my handwriting before taking lessons of ———."
The name should then be signed by the person as he has been accustomed to



write it, and space left in which to sign again at the close of the school. While the scholars are signing, engage the class in practice on the fore arm movement, taking as an exercise the *i* and *n*, connecting two or more of them. Then the *e* and *r*. Drill upon this copy for the remainder of the lesson, and have the class practice the copies at home and bring in a sample of their work for correction. Insist upon this.

Lesson 2.

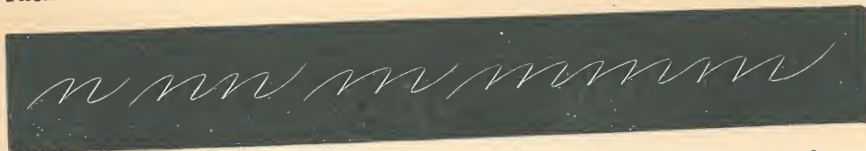
Examine the work handed in by the class, and represent the faults on the board. Review the first lesson for ten minutes, then take the copy given here



and practice at least ten minutes on each letter, explaining the correct form of the letters at the board, and also the faults that are liable to occur. Urge the necessity of using the fore-arm movement.

Lesson 3.

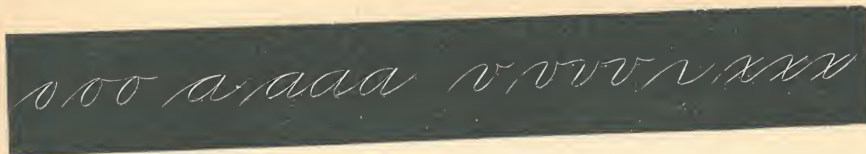
Correct the work handed in, and practice on the review for ten minutes. Then take the *n* and *m* as given in this copy. Devote the remainder of the



lesson to this exercise. See that the down strokes are straight, that the up strokes do not retrace, and that none drop below the ruled line.

Lesson 4.

Have the pupils exchange their work with one another, each correcting the faults noticed. This exercise should occupy about ten minutes. The imperfections should be marked with a pencil, and the principle violated should



be mentioned before the school if the pupil is called upon. Practice on the review for ten minutes, then take the copies here given, allowing at least ten minutes to each letter. Explain the difference in slant between the small *o* and the oval of the *a*; also the formation of the *x*.

Lesson 5.

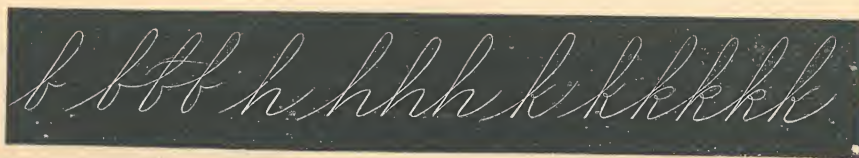
Correct the work handed in, and review the last three lessons, combining all into two exercises of ten minutes each. Then take the copy given here, and practice at least ten minutes on each letter, combining them for the re-



mainder of the lesson. The upward stroke of the *t* should be retraced one space, but should not be connected as high as it is in the copy. See that the oval of *d* is on the same slant as the small *a*. The retracing is correct on the *d*. The *l* is one space higher than *d*.

Lesson 6.

Have the pupils exchange the work they have written since the last lesson, and criticise each other's writing, giving about ten minutes to the exercise. After this, review for ten minutes, then take copies given here and prac-



tice for the remainder of the lesson, allowing equal time to each letter. Explain them at the board, and show the faults to which they are liable. There are two styles of *k* given here. Adopt the one the pupil can make the best.

Lesson 7.

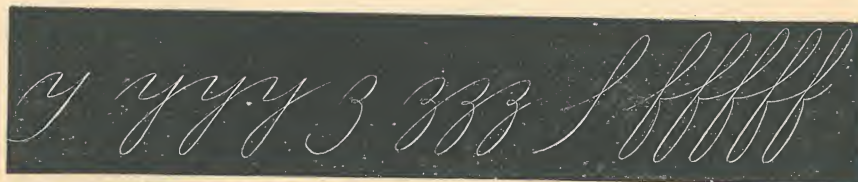
Explain the faults of the work handed in, and review lesson 6 for ten minutes. Practice on the copy given here for the remainder of the lesson.



Show the difference between the length of the letters. The *p* should be two and one-fourth spaces above the line.

Lesson 8.

Make corrections on the work handed in by the class, and explain faults at the board. Review the last lesson ten minutes. Practice on *y*, *z*, and *f*,



as given in the copy. Loop the *y* and *z* on the ruled line. Join the upper loop of the *f* one space above, and the lower loop at one-half space above the line.

Lesson 9.

Correct the work of the scholars, and give a general review of all the lessons, combining the letters into words. Give the entire time to this exercise. Have two or three pupils write words upon the board for the class to criticise.

On the following page is the order in which the capital letters may be used, showing their combination with the small letters. Before taking these copies, practice for twenty minutes on the oval exercise on Plate 1, employing the fore-arm movement. Give at least five minutes to the oval exercise before each lesson. Avoid using the whole arm.

Lesson 10.

Practice oval exercise for fifteen minutes, after which, allow fifteen minutes

Omen Cash Expense

for practice on the first copy, then fifteen minutes to each of the other copies. The *E* will need special attention, as it is the most difficult letter to form.

Lesson 11.

Examine the work handed in by scholars, and make corrections. Review lesson 8 for fifteen minutes. Practice on capitals *A* and *D*, allowing ten min-

Amend Demanding

utes to each, and then give attention to the words in full, for the same length of time. Explain faults on the board, and question the class on the formation of the letters.

Lesson 12.

Review samples handed in by the class and explain faults. Practice on the first part of the *W* for ten minutes, then form the letter. After this, com-

Washington Question

bine the whole word and practice for fifteen minutes, then practice on the *Q* for ten minutes, after which combine with the other letters. Then practice upon the *K* as given on page of capitals. Question the class and explain at the board.

Lesson 13.

Examine samples handed in, and explain faults. Review capital letters for fifteen minutes. Practice on *V* for ten minutes. This will aid in making

Uneven Vermont Your

the first part of *U* and *Y*. Then practice on *U*, *Y*, and *Z*, each ten minutes; after which give five minutes to each word.

Lesson 14.

Review the work handed in by pupils, and explain the faults. Practice

Nashville Manufacture

on lesson 11 for fifteen minutes, then practice on *N* and *M* for ten minutes each, after which write the words in full, giving at least ten minutes to each copy.

Lesson 15.

Examine the work handed in by the class and make corrections. Review lesson 12 for fifteen minutes. Practice on the capital stem for twenty minutes.

Thursday Foundation

Advise pupils to use the short form as given in the above copy. After completing the capital stem, practice on the *T* and *F* ten minutes each, and the remainder of the lesson on the words.

Lesson 16.

Correct the exercises handed in by the pupils, and employ fifteen minutes

Penmanship. Knowing

in reviewing lesson 13. Practice on capitals *P* and *K* fifteen minutes each, after which use the full copies for the remainder of the lesson.

Lesson 17.

Have the class hand in their work for correction, and, after pointing out

Grumble Hammond

the faults, review lesson 14. Then practice on *H* and *G*, each fifteen minutes, after which practice on the words for the remainder of the lesson.

Lesson 18.

Review the work handed in and make corrections. Practice on the review of previous lesson fifteen minutes. Take *S* and *L* for a copy, ten min-

Lament September

utes each, then the full words for the remainder of the time. Use the *L* commencing with right curve if it can be made easier.

Lesson 19.

Correct the work handed in, and urge pupils to give all possible attention to outside practice. Review lesson 16 for fifteen minutes, and practice on *R*

Remainder Business

and *B* fifteen minutes each. These letters require a great deal of care. Write full words for the remainder of the lesson.

Lesson 20.

Examine the scholar's work handed in and make corrections. Review lesson 17 for fifteen minutes, and do not leave it until you see a great improve-

January Improvement

ment. Then take *I* and *J*, giving ten minutes each to these letters, after which practice on the words in full.

Lesson 21.

Correct work handed in, and practice on the sentences given on black plate 2, being careful about the height, spacing, and slant of the letters.

Lesson 22.

Make corrections on the work handed in, and practice on the Note, Draft, Release, and letter given on Plates 3, 4, and 5. Have each one write his name in the book of signatures. At the close of the school have a committee of three chosen from among the best judges of penmanship, outside of the school, and let them examine the signatures, together with a sample of each student's penmanship written on a slip of paper, (at least three lines), numbered, but not having the name of the writer attached, and let them report on the same with regard to who has made the greatest advancement. In this way it may be ascertained without partiality. We here give a sample of signature before and after a course of lessons in Parsons' System of Penmanship.

H M Holcomb
H M Holcomb